

Faculty Morgan
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BELLECYCLE

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WELLESLEY, MASS.

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Anna Fuller Bennett

THE BELLECYCLE

A DRAMA OF ÆSTHETIC ATHLETICS

BRING THE

VACATION GAMES AND EXERCISES

OF

ANNE EUGENIA MORGAN,

Professor of Philosophy in Wellesley College.

Interpreted by her Sprite of Recreation,

FELICIA MORGAN.

THE BELLECYCLE SHOP SCORE

Bellecycle Book and the complete Apparatus, consisting of an adjustable target composed of a green target-field, a white crescent target borne upon a rod, a white ring and net, four pairs of cues, graded in length, quiver-case to contain the cues, a series of seven rings, graded in size, presenting the series of rainbow colors in the felt covering of the rings, packed in a wooden box \$10 00

Parts of the Apparatus supplied separately :

Green Target Field and Reed Border	\$3 00
Crescent and Rod	2 00
Target Ring	85
Net	75
Cues, per pair	50
Quiver	40

Rings, 20, 30, 40, 50, 60, 70, 80 cents each.

Extra copy of Bellecycle book, 25 cents.

Rings that have become worn and bent may be exchanged for fresh ones at half the price of the new ring of the same size.

Address the Keeper of the Bellecycle Shop Score,

GEORGE CHEVALIER,
WELLESLEY, MASS.

BELLECYCLE GAME

THE BELLECYCLE APPARATUS

is composed of three parts: the adjustable target, the cues, the rings.

THE ADJUSTABLE TARGET

is composed of a green target-field, a white crescent target borne upon a rod, a target ring and net.

THE CUES.

Four pairs of cues graded in length, with quiver-case to contain the cues.

THE RINGS.

A series of seven rings, graded in size, presenting the series of rainbow colors, the smallest ring being red and the largest violet.

ADJUSTMENT OF THE APPARATUS.

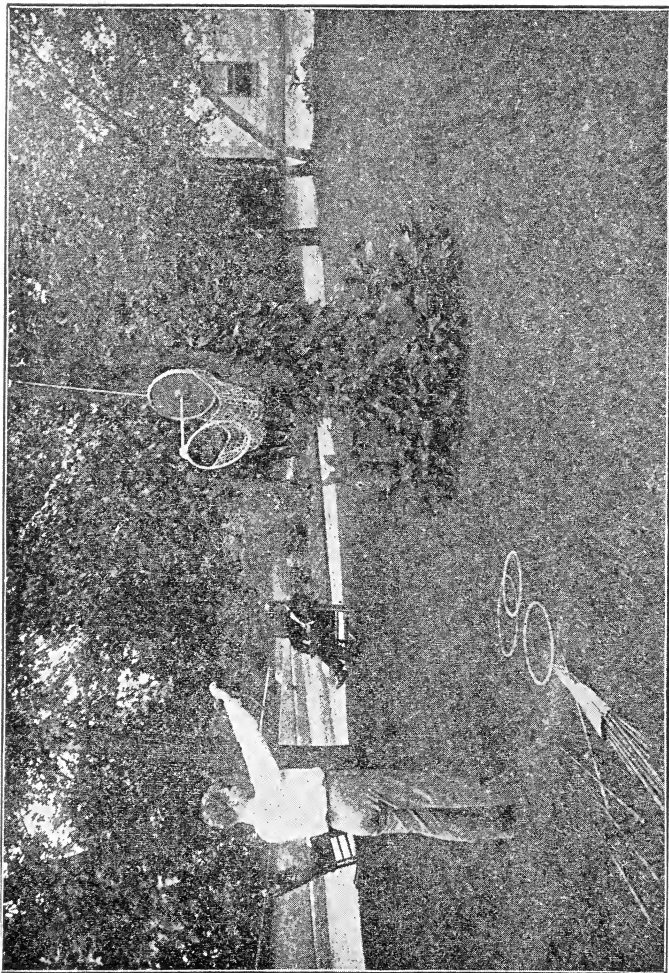
Hang the green target-field so that its lower edge shall be at the height of the

player's head. The rod, tipped with the crescent target-head, is inserted at the centre of the field.

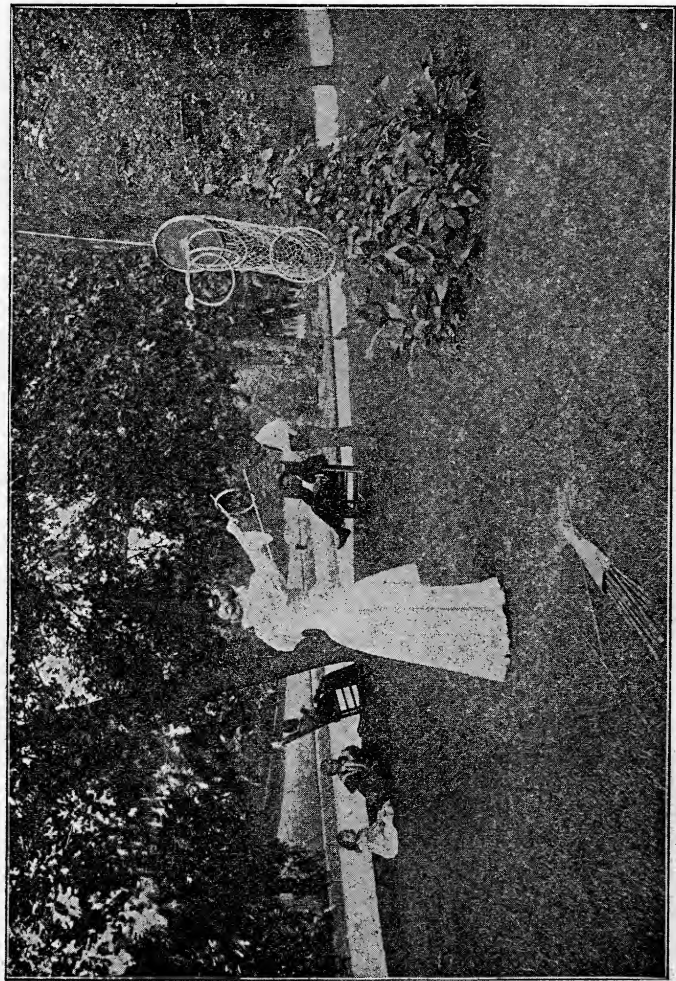
Attach the white target-ring to the hook in the lower arc of the target-head. The net then forms a pocket extending from the lower arc of the target-ring to the lower arc of the green target-field.

THE AIMS OF THE GAME.

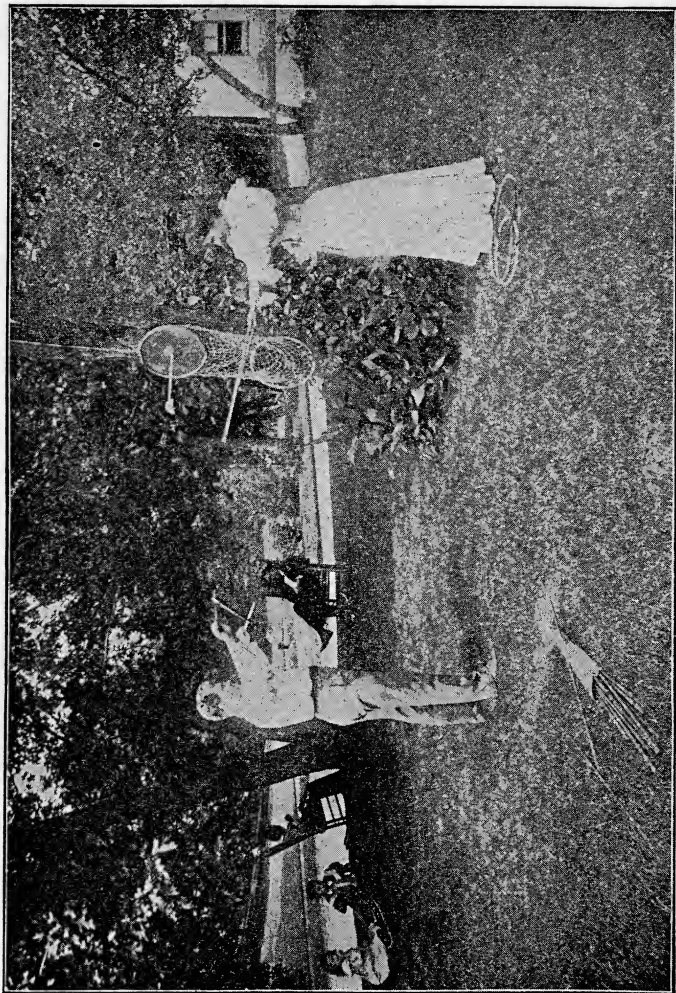
The game is played in three acts, requiring different phases of progressive skill.



ACT FIRST.—The target-ring suspended, beginning with the red ring, aim with the cues to throw the series of seven rings through the white target-ring into the net.



ACT SECOND. — The target-ring detached, beginning with the violet ring, aim to throw the series of rings so that they shall pass the crescent target-head through them, and hang upon the target-rod.



ACT THIRD.—Relieve the tension of aim at the target by throwing the rings from the cues so that they shall be caught by the cues of the opposite player.

THE POINTS TO BE SCORED.

ACT FIRST.

Each player stands at his first base distance, and with the shortest cues throws the entire series of rings beginning with the red. The red ring thrown through the white target-ring into the net scores one point; the orange ring two points; the yellow three; the green four; the blue five; the indigo six; the violet seven points.

If any player scores the whole twenty-eight points of the seven rings, his superior skill doubles his score, counting fifty-six for his first act. Also he may detach the target-ring and proceed to Act Second before allowing turns to the competing players.

ACT SECOND.

The player who has scored the most points in Act First leads in Act Second, taking the rings in reversed order, the

violet first. The violet ring thrown over the target-head, so that it hangs upon the target-rod, scores one point; the indigo ring two points; the blue three; the green four; the yellow five; the orange six; the red seven points.

The player who wins the complete score of Act Second may claim twenty-eight points in addition for the completeness of his scale of muscular tones.

The lead or rank is accounted at the close of Act Second to each of the players according to the number of points scored in each of the two acts.

In case of a tie in the number of points won by rival players the respective rank of each is estimated by counting points in Act Second as taking the precedence of an equivalent number in Act First.

ACT THIRD.

The player who has won the highest score in the two former acts, claims the rank of first thrower in Act Third, while

the player whose score stands lowest, accepts the part of first catcher, in place of the target in the previous acts.

Though unsuccessful in throwing the target scales, he may prove himself more successful in catching than the unmovable, since unsympathetic target.

His power of sympathy may win success in throwing, by claiming responsive movement from other catchers.

The thrower, first in rank, begins Act Third by striving to serve the whole series of rings, so that the catcher shall catch them all.

Each ring caught by his living target counts in the thrower's score as in Act Second,—the violet one point, the red seven; but each ring, that falls, drops from the thrower's score the number of points which that ring counts in the single score of Act Second.

In case the first catcher fails to catch the whole series, he falls out of the game, and the right to throw reverts to the second

in rank in the score list of throwers ; while the one left at the foot becomes the catcher.

If any catcher catches the entire series, he has won the right to throw the series to the player next above him in the score list, and to score the rings caught, the violet counting one and the red seven. If catcher number two catches the entire series he wins the right to serve the series to the one next above him in the score list, and so on, both catchers and throwers feeling a strong interest in playing well, since anybody's failure permits the movement of the game to turn in the opposite direction.

This act continues until each in the list of players has thrown the series, or has forfeited his claim by failing to catch the entire series.

**A FORM SUITABLE FOR ACT THIRD IN
CASE THE GAME IS BETWEEN
TWO PLAYERS.**

Take two rings widely differing in size and complementary in color, as the violet with the orange, or the indigo with the red.

The orange is to be aimed at the opposite player's eyes, while she aims the violet toward the highest point from which it will descend within reach of the aspiring cues of her opposite. She who aims high must catch the orange ring before it strikes her eyes. He who aimed the orange ring must instantly aspire to catch the condescending violet complementary. The fall of the violet is the loss of seven points to the thrower. The fall of the orange is the loss of two points to the thrower. Both rings are thrown at the same instant.

The rapid rhythmic alternation of high and low aim requires a trill of muscular

effort, also determined self possession, in order to hold the aim appropriate to each ring in spite of the differing aim of the opposite player.

In a game involving any even number of players this duet form may be used as a transition to the scales of Act Third.

When the players have achieved great self possession and sympathetic skill in the alternating aims of this duet, the warm glance of the admiring orange ring may be aimed so that it shall pass through the condescending violet circle. The recreative play of imagination, awakened by this sympathetic interplay of the impulsive orange with the high-toned violet, diverts the mind, while the muscular trill gently quickens the whole circulation, and "knits up the raveled *brain* of care."

BELLECYCLE EXERCISES

THE EXERCISES THROUGH WHICH SKILL
IN THE BELLECYCLE ART MAY
BE ACQUIRED.

While the game finds its complete liberty out of doors, the conditions for accurate and systematic practice may often be more conveniently arranged within doors. The gentle effort which develops the pianissimo tints of art is required when the target is hung like a picture, on the wall. The free exertion of the aim, for a target, hung high upon a tree, develops the crescendo from forte to fortissimo. The transition offers the pleasure of distinct contrast.

The motion of the rings should be slightly whirling. The spiral motion is given with the right hand cue while the left hand simply keeps the straightforward balance, preventing a bias towards one side.

The base distance at which the player should stand to begin his *practice*, should

be that from which he can begin to succeed in gaining the points aimed for in the *game*. The base taken in the first game should be the muscular reach of the player measured from the plane on which he stands to the highest point which he can touch with his first finger. If the player can touch a point seven feet above the ground, measure his base line seven feet, beginning from the perpendicular on which the target field is hung.

As the power of the players increases, this base length is to be increased a finger's length at a time.

The practice for learning the Bellecycle Art should begin, for players of average height, with the green ring, which is the middle of the grade in size. Skill in throwing this one ring should be acquired by practising until the ring goes into the net five times in succession; then throw that same green ring until it passes the target head through it five times without missing.

Now increase the base distance a finger's length at a time until the throw of the green ring from a series of several bases is familiar; then raise the target a finger's length at a time, until the extension of muscular effort for throwing in the ascending scale is familiar.

Proceed, then, to learn the scale for each ring in the series, in the increasing sequence toward the violet ring, using the longer cues as soon as the shortest seem inadequate.

If practice has thoroughly learned the muscular tones in throwing the green ring, the variations in muscular extension required by the other rings will be easily learned. The sequence of diminishing rings from the now familiar green through the yellow and orange to the red, the shorter cues being used in turn, will rest the muscles, after the extension required by the largest ring and the longest cues.

The muscular adjustment for each lengthening of the cues requires a more

extended sweep of the arms. This point in the Bellecycle technique should be learned by practising the use of the cues, taking the three lengths in succession, while throwing the green ring in each of the three acts of the game, then by lengthening the base, the target height and the cues, all at one time, in an all round effort of progressive power.

The player who practises these exercises and scales in the seclusion of his private target will soon be rewarded by his delightful technique in the social game.

When a lawn party includes several Bellecyclists who have acquired some skill in playing the target scales, these may present a beautiful figure. Standing in a circle about nine feet apart throw the series of rings around the circle, each player throwing, to the next, each ring which he receives, and turning quickly to receive the following ring. Eight players can play the seven rings. This figure may be used with fine effect after the

score of a game has been completed. If the rings pass around the circle repeatedly and rapidly the failures in the competition are forgotten in the enthusiasm of the present universal success of the drama cast in a final concord before the curtain.

BELLECYCLE ART

BELLECYCLE ART

INTERPRETING THE SYMBOLISM OF POETRY THROUGH ACTUAL SENSE=PERCEPTION.

Poetry of the Interaction of Man's Physical Circulation with his Psychical Circulation.

Each facet-flash of the revolving year!—
Red, green, and blue that whirl into a white,
 The variance now, the eventual unity,
 Which makes the miracle. See it for yourselves,
This man's act, changeable, because alive!

“The Ring and the Book,” ROBERT BROWNING.

Still as the spiral grew,
 He left the last year's dwelling for the new.

.

Build thou more lofty mansions,
 O my soul, as the swift seasons roll.

“The Nautilus,” OLIVER WENDELL HOLMES.

. . . And when the *recreations* were lifted up from the earth the wheels were lifted up . . . for the spirit of the living creature was in the wheels.—“Prophecy of Ezekiel,” chapter first. *Version revised in the light of nineteenth century wheeling.*

Better fifty years of *Wellesley*
 Than a cycle of Cathay.

WELLESLEY BELLECYCLE CLUB.

Bellecycle names itself after its kindred in the line of recreation. Its line is related to the Bicycle line; yet it is different, so that it is appropriate to name it "Belle" instead of "Bi"; that is, "beautiful" rather than "independent." In our drama of life the cue of the Bi-cycle is, "Press forward, succeed, get there." Guided by the crescent handle bar, the wheels, readily led at variance from orthodox ways, whirl each bicyclist in the line of his individual course upon the earth. The cue of the Bellecycle rôle is, "Aspire to the beauty of success by *unifying* the various efforts that *score* success."

"The variance now, the eventual unity," makes the miracle of recreation which Bellecycle art achieves. A dash of success may be won by only pressing forward on the swift wheel of evolution, but beautiful progress in efficiency and joy of life is won by high aim and effort wisely directed.

Our earnest effort cannot continue indefinitely without relaxation in order to

the recreation of the worn points in our finite constitution.

How can we turn from the intense interest of our vocations to the needed vacation? What shall we do when our business has become so horribly interesting that it keeps us awake half the night?

Put our vocation outside of ourselves and play it as a game. All the fun of a game is, that it dramatizes some phase of our serious responsibility, and while playing the game we vacate our membership and observe it from outside, enjoying a respite from our program of conscientious house-keeping. Whatever form our *keeping* takes, whether the whirl of business or the tact of homemaking, the point of concentration gets worn and needs recreation.

We are sick of keeping up with our neighbors. We are weary of our own conscientiousness. What respite can be found? The original architect of our mortal coil, whom we call Nature, is prompt to recreate our worn members if we will

only move into his out of doors, turn ourselves inside out and observe his ways of navigating our membership in his fluent universe, while we simply sail with him without interfering or assuming the least responsibility.

If you were creating man, would you ever have dared to make him so that he would feel like playing foot-ball? Would you have created his jungle nature, and let your man cub run with the wolf pack, learn the laws of the universe from nature's old bear, and confront the dark, fascinating mystery of the individual ambition seeking honor until that black panther of our nature is overcome by the master of the jungle come from above?

The scheme of the Divine Jungle Book of the liberty, in which human character must evolve, is more than our finite minds are competent to read *through*; but we can study some very interesting chapters.

Could you have anticipated the evolution of foot-ball that inevitably elevated it

into basket-ball, then discloses the inwardness of that mysterious symbol of human success, opening out into the graduated rings of the Bellecycle of human conduct, lifting up from the earth the Bicycle wheels of mere egoistic conduct?

Yet the prophecy of the game drama evolves clearly towards the Bellecycle all along the history of the playing forth of man's impulse towards dramatizing the success which his constitution demands of him.

The brooding schemes of whist, the purposed moves of checkers or chess, while they divert the mind from serious cares, by turning the drama of life to play, yet fail to quicken the physical circulation so as to relieve the weary brain. The demands of the physical circulation are asserted by the athletic impulse playing forth in varied sports. The athletic crescendo of muscular tones awakens the aesthetic impulse. Beauty presses into rhythmic expression in the dance, leading on in

Bellecycle curves. Enthusiasm kindled by beauty lifts the sport from its earthy crudeness to become an opera of culture.

In the games which prevail and persist in any nation, the national characteristics may be studied. The games of Greece prophesy Greek *Sculpture* and help to develop it. Our cosmopolitan drama of human liberty must sooner or later present itself in a new game. Bellecycle presents in its three acts the series of aims by which every enduring and beautiful culture must be attained. Its cues, its rings, its adjustable target naturally serve as symbols to represent the active powers which we must control and direct in order to reach the art of living which shall attain satisfying success.

Let the spiral line of action in the game movement represent the whole course of the curve of beauty — the ideal Bellecycle of human history.

Represent by cues, held in the two hands of the person, his personal efficiency; in the right his motor force, in the left his intelligent aim and adjusting balance.

Represent by the series of seven rings, elastic yet substantial, graded in size, the succession of phases of conduct to which he tends by his hereditary disposition.

Represent by the series of rainbow colors, wound about the ring series, the progress of feeling attending his conduct.

Represent by a white crescent, standing forward from a green field, the self-creator awakening to the reflections of personal consciousness.

Represent by a white ring, attached to the fitting reflex arc of the crescent self, the ethical cycle of conventional conduct to which the self is attached.

The efficient subject aims : —

ACT FIRST. To conform his active spiral of conduct to the ethical limits approved by the society to which he is attached.

ACT SECOND. To conform his conduct to his own conscience as the centre of determination.

ACT THIRD. To assist the universal life by fulfilling his altruistic membership.

BELLECYCLE MOVEMENTS

DRAMATIZING THEORIES OF VITAL CIRCULATION IN THE INTERACTION OF PSYCHIC AND PHYSICAL MOVEMENTS.

The rainbow sequence of Bellecycle rings, aimed for the success of entering through the white ethical standard into the white net of public approval, excites the feeling of beauty by symbolizing life achieving success.

The succession of muscular efforts, exerting more and more power, proved in progressive conscientiousness of aim, excites the feeling of beauty by symbolizing success due to substantial and reliable character.

The spectrum of colors, finding their unity in white light, excites the feeling of the movement of progressing exertions that conspire to fulfil the ideal life. Through this constitutional association of sense with conscience, the feeling of beauty

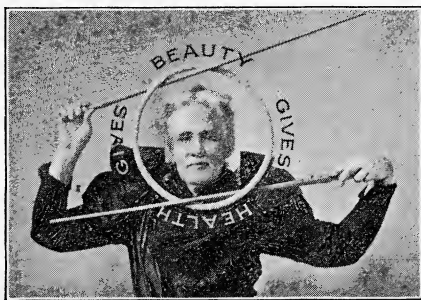
is excited by the rainbow as a symbol of fulfilling life,—since fulfilling function achieves fitting embodiment.

The sense of fulfilling function expands the brain cells and quickens the circulation. The sense of failure contracts the brain cells and retards the circulation.

The emotion of fear arises from anticipated arrest of life.

The emotion of beauty arises from life succeeding.

The feeling of beauty excites enthusiasm and quickens the whole circulation, hence builds up substantial health.



“ — for the sprite of recreation is in the rings.”

Ezekiel Recreative Version.

